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BARBARA LA MARR-WHO WAS TOO BEAUTIFUL



LIZA MINNELLI

"In Person"
That's Entertainment



COMING MARCH ISSUE
SOUVENIR EDITION

"Gone With The Wind"

RETURN OF GIGANTIC "KING KONG" . . . THEN AND NOW
IDAHO STATE PARK NAMED FOR "QUEEN OF THE DOG-SLEDS"
"FATE STEPPED IN WHEN I MET SAL MINEO & JAMES DEAN"

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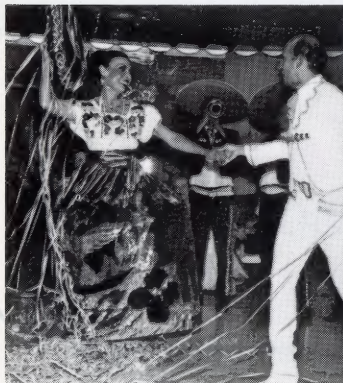
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Hollywood studio Magazine

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ON THE COVER

In Las Vegas, the term "superstar" is tossed about as often as the dice. One of the few real superstars is Liza Minnelli. In this issue you'll find Lee Graham's exclusive layout of her one-woman extravaganza at the Riviera—also scenes from her newest film "New York-New York."

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Copyright © 1977. All rights reserved. Published ten times a year (none in Jan. or July) at 14542 Ventura Blvd., Suite 207 Sherman Oaks, Calif. 91413. Second class postage paid at Van Nuys, Calif. 91408. Subscriptions \$8.50 for one year, \$15 for two years. Single copy \$1. Address changes and adjustments write to Hollywood Studio Magazine. 4 weeks advance notice required for change of address. Please give the old and new address as printed on last label. First copy of a new subscription will be mailed immediately if subscription received by 5th of month. Deadline 5th of month for following months publication. Material submitted if not used will be returned. The publisher of this magazine is not responsible for opinions expressed by the writers in this magazine.

MAILING ADDRESS: P.O. BOX 5815, SHERMAN OAKS
Telephone (213) 789-9858



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VOLUME 11 NO. 3
FEBRUARY, 1977

LIZA "IN CONCERT" *at the Riviera*

By LEE GRAHAM



THE ONE AND ONLY.....

Liza opened her show with the title song from "Lucky Lady"

"Thrillville!" The young lady leaving the showroom was talking about Liza and that's as good a word as any to describe her one-woman show. The gloriously gifted Minnelli was back for her first Vegas appearance in almost two years. She'll be at the Riviera for two more engagements in '77 before starting rehearsals on her Broadway-bound musical, "In Person."

Liza "In Concert" had no singers, dancers, opening act, sets or props. Nothing but the star with those shaggy eyelashes framing those fabulous eyes.

Afterwards, in her dressing room, minus the lashes which she whipped off during the show, red-robed Liza welcomed us with the same buoyance she displayed on stage. Even though she's only 30, hard-working Liza had to be exhausted after two rehearsals and the demanding concert. But you'd never had guessed it.



Liza showed the dramatic intensity she inherited from her mother, Judy Garland, as she sang "The Man I Love."



Three years ago Liza and Joel Grey recreated their Oscar winning magic in "Cabaret" at the Riviera. She always closes her act with "Cabaret."



Following her opening show, Liza visited backstage in her dressing room with her father-in-law, Jack Haley.

INCOMPARABLE! LIZA AND JUDY



Liza Minnelli, working in concert for the first time at the Riviera gave a bravura performance using all fresh, almost all new material. Her December opening (first in nearly two years) was reminiscent of Judy Garland's historic success at Carnegie Hall on April 23, 1961. Ms. Minnelli ranks as one of the all-time multi-talented wonders of the entertainment world, past and present. Las Vegas was crackling with the electricity and excitement this superstar generates.

LIZA

**in her new film
"New York - New York"**

By Glo Davis

Nostalgic music and fashions of Post World War II called for a total new concept in creating a character for Liza Minnelli to portray a young band vocalist, Francine Evans, in her newest "New York, New York."

Christina Smith, Liza's beauty artist, found the assignment far removed from the last three characters she had created for her.

Gone were the heavy, spider like eyelashes of "Cabaret," the gaudiness of "Lucky Lady" and the drama of "A Matter of Time."

So, Christina set about designing new lighter eyelashes and from that beginning the struggling young band vocalist, Francine Evans, emerged.

Christina is one of the very few women who practice Makeup Artistry in the movies and presently is the only woman doing a major motion picture. For years the field has been totally dominated by men. Christina thinks now is the time for women to enter the Movie Makeup Arena as the lime light has been focused on equal rights.

Christina's thoughts continue when she goes on to say, "I think women do better makeup on women than men do. After all, women are used to looking at their own faces in the mirror every day. And, women keep up on new products. But, I also think men do better makeup on men for the same reasons. Men know the problems of beard growth, how they can conceal it, and they can put on a mustache better than a woman can!"

Liza's fans will be pleasantly surprised when they see this lovely young woman with a new image in "New York, New York." Δ



Christina gently brushes powder on Liza as she prepares her for a scene in "New York, New York" that takes place in the Harlem Club where Liza goes to watch her saxophone playing husband (Robert DeNiro) perform. (upper photo)



Liza in the 40's when she's a band singer on her rise to fame even as the popularity in Big Band music is on the decline.

THE NEW LOOK

ON THE SET



A glamorous, soft and beautiful look for Liza in the film "New York, New York." This is how she looks when she does the musical number, "As the World Goes By."

FAMOUS HAIR STYLIST and department head of MGM for many years, Sydney Gileroff, (center) looks on while Christina highlights Liza's chin. Gileroff was the hair stylist for the famous film "Gone With the Wind," all of the MGM Judy Garland films and all of the beautiful stars who were in films from his studio. (Lower photo).



Off stage, Christina is not only smoothing makeup on Liza's chin for a scene coming up in the film; on camera, she will be portraying herself as the fictional makeup artist to the

star, Francine Evans. Director Martin Scorsese often likes to cast the "real thing" in his movies and with Christina it was perfect type casting.



"KING KONG" - THEN AND NOW

**Article reprinted courtesy Cinematographer Magazine, January 1977 issue.*

By HAROLD WELLMAN, ASC

It is not often that one has the unique experience of working on a classic motion picture, and then — almost forty-four years later — being called upon to work on the remake of that same motion picture. But, as Fate would have it, that is exactly what happened to me.

I worked as an Assistant Cameraman for RKO-Radio Pictures from 1930 to 1939, and it was during that period (1932) that I was assigned to work with the great cinematographers and special effects technicians who created the classic original "KING KONG".

About a year ago I was asked to work on the new and contemporary film version of the same story, the multi-million-dollar Dino De Laurentiis production of "KING KONG".

In what follows, I would like to share my recollections of both projects and draw some comparisons between the two:

"KING KONG" THEN — 1933

From time to time throughout the

history of the film industry it seems that the necessary ingredients have come together to create a memorable motion picture, and such was the case with the original "KING KONG" — although it didn't start out that way.

In 1932 Merian C. Cooper and Ernest Schoedsack were both at RKO Studios developing properties. Up until that time, Cooper had been a producer and Schoedsack a documentary cameraman and they had worked together on outdoor adventure films, including "GRASS" and "CHANG". Somehow "KONG" evolved from an earlier project titled "CREATION", which had been cancelled before completion. With a modest budget of \$400,000 and a 26-day shooting schedule (later increased considerably), "KING KONG" went into production. Willis O'Brien, who had been technical advisor on a picture called "THE LOST WORLD", was hired as technical advisor and animator on the film. Cooper was the producer and Schoedsack the director. The stars included Fay Wray, Robert

Armstrong, Bruce Cabot and, of course, Kong himself. The cameraman was Edward Linden, with Lloyd Knechtel as special effects cameraman.

All over the RKO lot jungles began to grow in one-quarter-inch scale, one-half-inch scale, one-inch scale and full scale. Heads, arms, legs and feet of all sizes were made for Kong.

Now began the correlation of all the action called for in the script. Equipment had to be built — including some that had never before been used in the making of motion pictures. Included were armatures similar to those used in modeling — links of metal hinged together so that they could be turned in any direction. These were made up into sections so that they more or less resembled a human skeleton, and were then covered with rubber-type plastic, shaped to the conformation of the animal desired. The final covering was either simulated reptile or lizard skin. In the case of Kong it was fur — but more about that later.

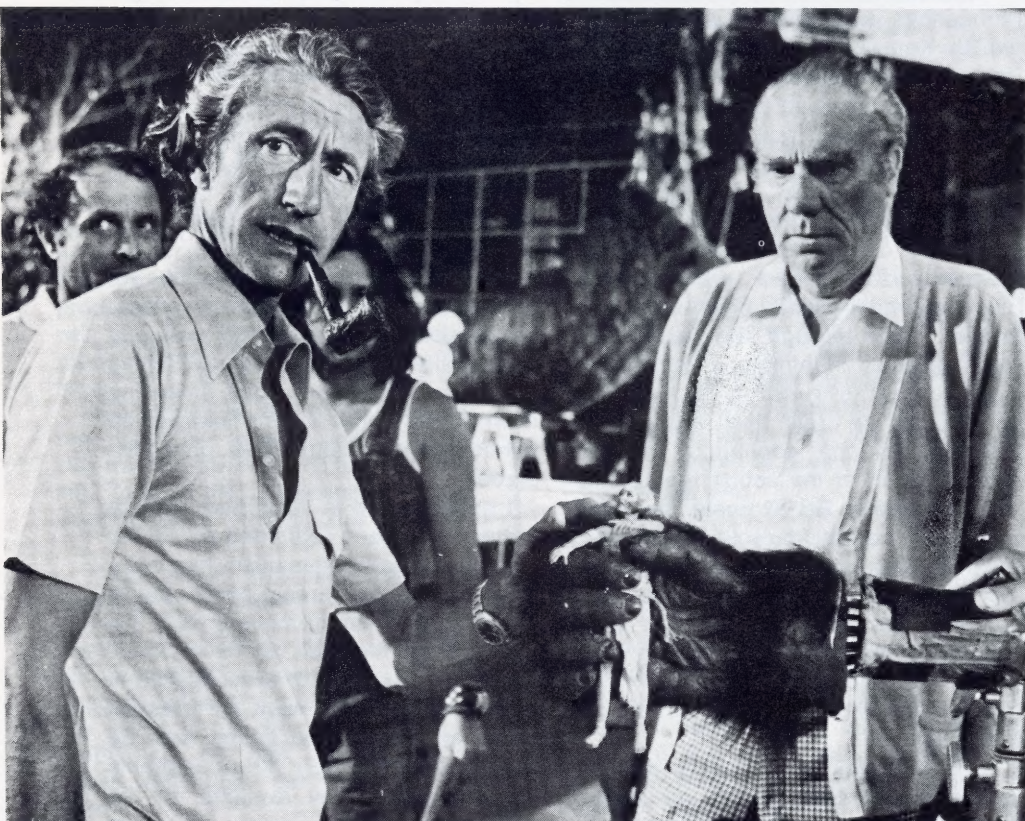
Animation equipment to be built included stop-motion motors and relays that could be adjusted to various speeds. Sometimes there would be three or four cameras on the same shot. Also to be designed were new projectors for front and rear miniature projection. We had a 16 x 18-foot screen made of ground glass, the largest ever built up to that time. Unfortunately, an electrician dropped a barn-door through the screen just a week after it was installed. About this time, however, the plastic type of screen that we use today was developed.

New optical equipment, also, had to be developed, under the supervision of Lloyd Knechtel, head of the RKO Optical Department. The optical equipment in use at that time was composed of a pedestal with a lamphouse and a camera. When the camera wasn't being used as part of the optical printer it was taken off and used to shoot inserts.

The making of "KING KONG" involved every department in the studio. Often there would be five to seven units shooting at the same time. Willis O'Brien had to start a school to train more animators. Many times, after shooting five or six days, we could process only ten feet of film.

As filming proceeded it became apparent that this was truly a special effects production, in that practically

Director John Guillermin explains to Second Unit Cinematographer Harold Wellman, ASC, (right) what he wants done with the miniature Dwan held in diminutive Kong hand. Wellman, a noted specialist in special effects and miniature cinematography, worked as an assistant cameraman on the original "KING KONG" when it was filmed at RKO-Radio Studios in 1932.



every shot involved miniatures, front or rear projection, matte paintings, stereo projection, or a combination of all of these. In the meantime, more new equipment was being developed — equipment for front and rear stop-motion animation projection and for combining matte painting and stereo projection. In those days cameramen did not have light meters to use. Lighting was done by eye. I doubt if any cameraman in the business today can do this.

One of the problems encountered had to do with the hair on the miniature Kong. Step-by-step and frame-by-frame the hair would move in different directions, due to the handling of the model, air currents, etc. After each move the hair had to be carefully combed back into position.

Miniature projection, both front and rear, also presented problems. A system had to be devised that involved special "Inky" lights with controlled density, using stop-motion pull-down relays in sync with the camera. Tiny projection screens — some as small as 2 x 3 inches — had to be vibrated to control the grain in the screen itself.

Actually, from the time of inception to completion, the production of the original "KING KONG" took about a year — but in that year there was developed a whole new series of techniques, most of which are still in use today.

"KING KONG" NOW — 1976

It was a tremendous undertaking, a massive project, Dino De Laurentiis' production of "KING KONG". Top special effects men and propmakers were recruited from all over the world. Mr. De Laurentiis demanded absolute perfection in every element of the production of this picture. The color of the hair, the eyes, the expression, the scale size of Kong in relation to the background were major considerations. Weeks of testing ensued and many new techniques were explored. Lenses, costumes, makeup, front and back process, blue-screen traveling mattes, split-screen and a whole new complex system of camera and video technology were developed to marry the background and foreground images for composite scenes. There were more of these utilized in the production of "KING KONG" than have ever before been incorporated into a single motion picture. The building and operation of the component parts of the giant mechanical Kong added up to an overwhelming technical achievement. The size and flexibility of the structure are breathtaking.

A storyboard was prepared by the



A test scene from the original "KING KONG", which shows a fierce dinosaur menacing the long-suffering Fay Wray (in treetop). The scene involved miniatures, glass painting and rear-projection on a tiny screen. Special effects developed for this fantasy classic were extremely sophisticated for the time, and several, in modified form, are still in use.

Art Department so that every scene was familiar to those working on the production. Cameramen were sent to various parts of the world to photograph production and background plates.

One of the many spectacular sequences in the picture is the one in which Kong comes crashing through the massive gates of the native compound. This involved a full-scale set of walls and gates, built to mammoth proportions on the backlot. Built on the stage was an exact scale model in miniature of the same compound, both inside and outside the gates. The entire sequence involved split-screen traveling mattes and miniatures. The actual crash through the gates was photographed in miniature, using multiple cameras running at various speeds, as the crash itself was photographed in one continuous action. Each portion of the action required a different speed. For example, the huge draw-bar begins to split; the gates begin to shake; the gates splinter; Kong actually breaks through the gates and falls into the pit which had been prepared for him. Although this is a very short sequence on the screen, the preparation and photography of it took many weeks.

Another sequence involves a fight between King Kong and a huge snake inside a volcanic crater. In this we also

used both full-size and miniature crater sets. Miniature rear process photography was employed, with a 15-inch screen incorporated into the set. In this sequence traveling matte and split-screen were also used.

Probably the most spectacular sequence in the picture is the fire fight and Kong's giant leap across the tops of the twin towers at the World Trade Center. This shooting involved not only the actual location at the World Trade Center in New York, but the building of an exact miniature replica of the tops of the twin towers, their lower front facades and the Plaza below.

Another short but interesting sequence was that in which Dwan, played by Jessica Lange, falls into a muddy pool while fleeing from Kong. Filming the scene of Kong's hand smashing down at the edge of the pool involved full-scale and miniature sets, plus split-screen.

I have worked in the motion picture industry for many years and one of my several specialties has been the photographing of miniatures. I can truthfully say that the sets and miniatures in this latest production of "KING KONG", considered in terms of exact scale and perfection of detail, were the greatest that I have ever photographed. Also, we had a crew of very knowledgeable people — the best available in the world today. ■

UNIVERSAL STUDIOS



Five weeks of location photography for Universal Pictures' forthcoming release, "Rollercoaster," has been completed at *Magic Mountain*, the giant entertainment park in Valencia, California.

During the *Magic Mountain* filming, Universal gathered one of the largest groups of extras—some 1500 actors—assembled for a motion picture in many years. George Segal, Timothy Bottoms, Harry Guardino and Richard Widmark all worked in scenes at *Magic Mountain*. Almost all sequences at the park feature *The Revolution*, the internationally celebrated rollercoaster and the first ever to include a 360-degree vertical loop.

Produced by Jennings Lang and directed by James Goldstone, "Rollercoaster," filmed in Academy Award-winning Sensurround, is slated for worldwide release in June.

COLUMBIA STUDIOS

• *Tatum O'Neal*, Academy Award-winning actress recently acclaimed as the National Association of Theatre Owners "Star of the Year" and the lone female star among the Top Ten boxoffice attractions in the national exhibitors' poll, has been signed by producer Peter Guber for a starring role in "*Six Weeks*," a forthcoming production for Columbia Pictures release.

The signing of the 13-year-old actress marks her second successive starring role in films for Columbia Pictures and follows her appearance in Peter Bogdanovich's "Nickelodeon."

• *Peter Falk*, who last year led a dozen stars in Rastar's runaway hit movie, Neil Simon's "Murder By Death," while at the same time being one of television's biggest stars in his popular series, "Columbo," returns to the screen in the title role of Rastar's production of Neil Simon's "*The Cheap Detective*" for Columbia release.

• *On location in Las Vegas* Ben Johnson and Sandra Blake have been signed by producer John Marshall for cameo roles in "*The Greatest*," the Muhammad Ali biographical feature film in which Ali portrays himself as an adult, a forthcoming Columbia Pictures release.

• "*The Tennis Lesson*," an award-winning short film subject released domestically during 1976 by Columbia Pictures, has been submitted to the Academy of Motion Picture Arts and Sciences for consideration for nomination in the Short Films category of the 49th Annual Academy Awards.

Most recently, "The Tennis Lesson" was awarded the Silver Venus Medallion at the *Virgin Islands Film Festival* and was a winner over 150 entrants in the short subjects category.

DISNEY STUDIOS



Talking Dog? Scene from "The Shaggy D.A." with Tim Conway, Pat McCormick and Herb Vigran. Dean Jones, Susan Pleshette and Keenan Wynn also star.

Six new films with a combined production cost of \$30 million were released by Disney Studios at year's end and during 1977, plus four reissues.

"*The Shaggy D.A.*," starring Dean Jones as a crime-fighter lawyer who turns into a sheep dog, opened at Christmas in over 600 theaters throughout the United States and Canada. Tim Conway, Suzanne Pleshette and Keenan Wynn also star in the comedy, a sequel to Disney's 1959 hit, "The Shaggy Dog."

Barbara Harris, Jodie Foster and John Astin head the cast of "Freaky Friday," to be released in February, based on Mary Rodgers' book and screenplay about a mother and her teen-age daughter who change places for a day.

"*The Littlest Horse Thieves*," a live-action drama about three daring youngsters who save a string of imperiled work ponies, is slated for Easter. It will be accompanied by "The Many

Continued to Page 33

In Memoriam

1890—JANUARY 18—1923



Shot of Wally Reid
DOUG ELMO BROOKS

Film Festivals

TAMPERE FILM FESTIVAL—Feb. 17-20, 1977 in the 800 seat auditorium of the Technical College. Sponsored by Film Society at Tampere & Finnish Film Foundation. Short films in 16mm & 35mm in all languages or subtitled in English. Films may be animated films, sport, advertising & tourist films; Tampere Film Festival, P.O. Box 305 SF-33101, Tampere, Finland

FOCUS FILMS OF COLLEGE & UNIVERSITY STUDENTS—sponsored by Nissan Motor Corp. in USA (Datsun). The first annual focus competition will award Datsun vehicles, scholarships & prizes to students exhibiting exceptional talent in filmmaking & film study. Topic is: On The Road in America. Entry deadline Feb. 1, 1977 Students enrolled in a U.S. College, University, Art Institute or professional film school may enter on one of two categories. Filmmaking or Film Study. Write FOCUS, 530 Fifth Ave, N.Y. City, NY 10036. Awards 1st place \$3,000 scholarship, Datsun, B210 Hatchback, 2nd place: \$1,000 Scholarship, Bell & Howell 1744Z Super 8 filmasonic projector; 3rd place: \$500 scholarship, Bell & Howell I, Projector. Premiers in New York & Los Angeles. Winners will be flown to East & West coast premiers of winning films.

1977 L.A. INTERNATIONAL FILM FESTIVAL, March 15-31 will include for the first time a special program of Super-8 films, documentary, dramatic, comedy, animated &

Continued to Page 33

The Fateful Night I met

SAL MINEO & JAMES DEAN



Typical pose of the young teenage rebel roles that brought fame to Sal Mineo.



James Dean, leaving his sports car, the one involved in the accident which caused his death.



Robert Kendall still that almost landed him the role in "Rebel Without a Cause" that finally went to Sal Mineo.

by Robert Kendall

The first time I ever heard of Sal Mineo was when Warner Brothers was casting "Rebel Without a Cause." At that time I was going to college and acting in motion pictures and television. I had gone out to the studio to try out for the part in "Rebel" that Sal eventually did get. At one point, I was pencilled in for the part, and then the studio finally handed the role to Sal.

I was told about his background in New York where he'd given such a convincing portrayal in his role in "The King and I" in the big stage hit. I was sure he was well qualified for the role and would do a superb job in "Rebel."

The first time I met Sal Mineo was by a strange twist of fate. At that time I lived in the Griffith Park Area and one night as I was driving home, I noticed the Griffith Park Observatory was lit up. This made me curious to find out why. I drove up the highway leading to the Observatory but guards stopped me and told me they were shooting a movie and I couldn't drive any farther. I parked my car and continued up the mountain on foot.

When I arrived at the entrance to



Sal, James Dean, and Natalie Wood in a scene from "Rebel Without a Cause."

the observatory it was all roped off and a studio guard informed me that they were shooting a new Warner Bros. film—"Rebel Without a Cause."

By a lucky coincidence at that very moment Natalie Wood's mother saw me there, and came over to speak to me. She looked at me and smiled, "You played the role of a Prince opposite my daughter Natalie on Ford TV's "Too Old For Dolls," she said, gesturing for me to enter. The guard opened the rope entrance and let me in.

Natalie's mother told me that her talented young daughter had received a tremendous amount of fan mail from her role in "Too Old For Dolls" which starred Franchot Tone, and Laraine Day, along with Natalie Wood and myself. She took me to the trailer and told Natalie where she'd found me.

Natalie couldn't have been more kind and thoughtful. She introduced me to Corey Allen and Sal Mineo who were with her at that moment. And that was the first time I met Sal in person. He was humble, quiet, a handsome young man. I was certain he would do a good job of acting in "Rebel" as he did look the part. Having read the screenplay, I was eager to watch them shoot the film.

Natalie, Sal and I talked a few moments, and then they were called upon to go on the set for scenes—the set being the exterior of the Griffith Park Observatory where Sal tries to break in. I had a 16 mm color movie camera with me and when I watched the scene being filmed, I took movies of it myself.

I promptly put my 16mm Bell & Howell movie camera under my jacket when I finished shooting as I knew it was against all studio regulations to be taking movies on a movie set. I've never done it before or since, but something impelled me to do it that night. Perhaps it was because I had worked with Natalie Wood, and thought a lot of her and wanted this as a souvenir, and perhaps it was also because I'd come closest to a starring role in a major movie in this film—than any other and I wanted to capture Sal Mineo's role to remember that fact, with film.

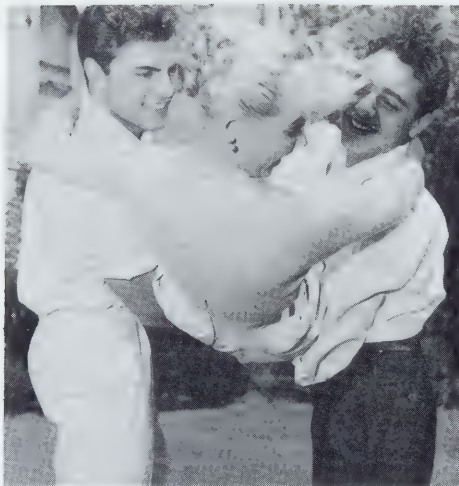
It was a cool night, and it was about midnight when this dramatic scene was shot. Following a few takes, I was introduced to none other than the number one Hollywood star at that moment in time—James Dean. Having seen Dean in "East of Eden" and heard everyone in college saying Dean was the greatest new talent to emerge from Hollywood in years I did want to meet him. I immediately observed Dean was friendly, and down-to-earth. He chatted a few moments and then proudly showed me



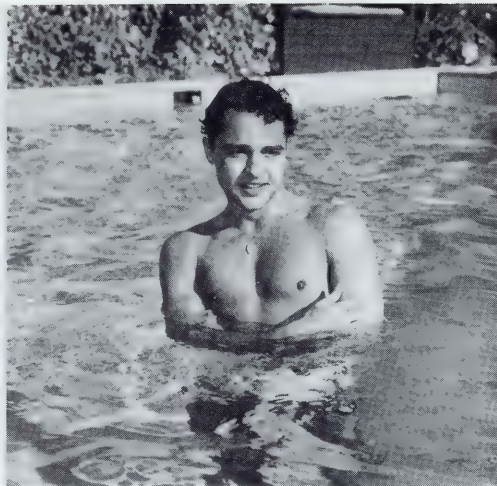
Sal Mineo, James Dean and Natalie Wood in a scene from "Rebel Without a Cause." Who could have guessed then what fate had in store for these two young promising stars.

"Too Old For Dolls"—Ford TV Theater show, starring Franchot Tone, Laraine Day, Natalie Wood, and Robert Kendall.





Riding High—is lovely Sue George in the swinging arms of John Saxon, left, and Sal Mineo during a bit of offstage fun between scenes of Universal-International's teen-age musical, "The Living End."



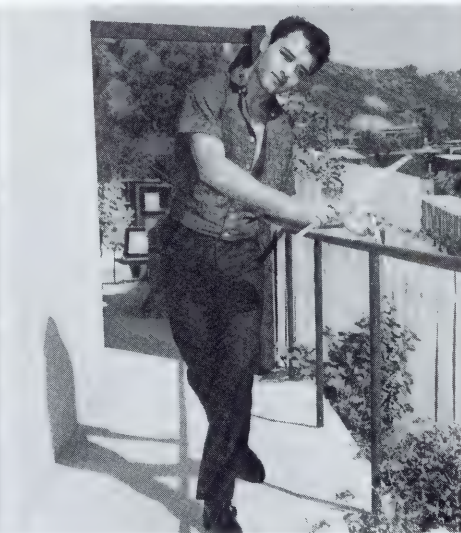
Sal enjoyed his swimming pool.



Sal fixes his morning cup of coffee with a smile.



Real Cool—As a drumbeater or just a plain cat, Sal Mineo is the coolest as far as Luana Patten, left, and Sue George are concerned. Scene is on the set of "The Living End."



Sal Mineo getting some practice in for his role in "Gene Krupa Story."



Sal Mineo, and his sister, Sarina, beat out a lively tempo on her purse which is being held by Josephine Mineo, mother of the two. Sal portrays Krupa in Philip A. Waxman's "The Gene Krupa Story."

his white Porsche he was so proud of—the fateful car that would carry him to his tragic death a few, short months later.

I took a movie of his car and then I asked him if I could take a movie of him. He smiled, but warned me not to let anyone see me. Just as I put the camera up to my eye to focus the picture, Dean smiled.

"Wouldn't you like to be in the picture too?"

"Yes—yes, I would," I told him. I handed the movie camera to someone else and got in the picture with James Dean. He put his arm around me as the person I had handed the movie camera to, took the movie of us together.

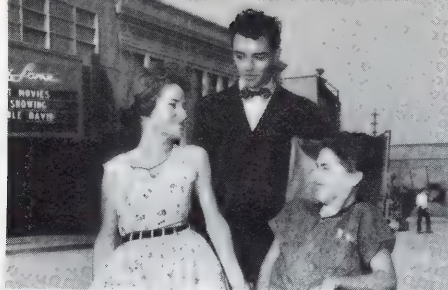
After that, he invited me along with three other young fellows to join him

for dinner. And so a short time later, all of us went through the studio "chow line" with James Dean—as his guests. The tables were set up outside under the stars, and we had a good time talking about the movie. Each person who had been invited to have dinner with Dean couldn't help but recognize what a likeable, humble fellow he actually was. He didn't know any of us from Adam, but he did know we all appreciated his great talent, and any show of kindness from him would mean much to us. Later, we all got together with James Dean in the middle for a studio publicity photo.

When I left the movie location that night, I thanked Dean for the good time he'd shown me. I also thanked

Natalie Wood and her thoughtful mother for their hospitality, and wished Sal Mineo the best in his role in "Rebel"—not mentioning the fact I'd been very close to getting it myself.

When I saw the film "Rebel Without a Cause" it was with many different emotions. First, having been put up for Sal's role, I watched his portrayal carefully, and felt he had done a fantastic job of acting. Naturally I wanted Natalie to come off well, as I'd played opposite her in my first TV role and found her to be such a friendly, warm human being. She did a superb job and I was thrilled for her. But there was James Dean—enigmatic, moody, and powerful. But there was an awful vacuum. James Dean was dead. I had movies with him, with the



Sal greets a couple of his fans on a movie set.

fateful car he died in, and this talent was gone. Yet, watching him reminded me of how much I thought of him, how different he was than some performers who go off on ego-trips. Dean was great because he could communicate, because he was genuine.

I made it a point to see Sal in his great films, "Exodus," "Somebody Up There Like Me," "Cheyenne Autumn," "The Greatest Story Ever Told," "Krakatora," "Escape from the Planet of the Apes."

But it was when he both acted and directed "Fortune in Men's Eyes" I could see what a gifted young man he was. For he directed this play superbly, turning it into a boxoffice hit. And in his portrayal of the lead, he demonstrated with passionate feeling just how much impact he could put into a characterization. The electricity of his personality in his high-voltage performance was unforgettable.

I went backstage after this production and chatted with Sal. I told him how much I enjoyed this role he'd played, and we talked about a role in a forthcoming film to be shot in Israel. He was looking forward to this part, and seemed full of happy optimism, and enthusiasm.

When I was in London a couple of years later I read about Sal being there too. He was trying to raise money for a movie to be shot in Tangier. But that didn't come off.

And then there was the play, "P.S. Your Cat is Dead" which was announced for a Westwood Playhouse Theater opening with Keir Dullea. Again, I looked forward to seeing Sal perform, for he could always be counted on to give a good performance.

But then, the glaring headlines—Sal Mineo stabbed to death. It was impossible. I couldn't believe it. I'd gone through the same shattering feeling when James Dean died. And now, it was Sal. Why did such a terrible thing happen to such a good person? Why?

My mind flashed back to the first time I saw him during the Griffith Park Observatory location shooting of "Rebel Without a Cause." His happy, friendly manner, and his scene with Natalie Wood as he broke into the observatory all seemed as if they'd happened yesterday. The picture, with James Dean—the movie shots with him and his car. I have it all on film, but it's in sharper focus in my mind. Δ



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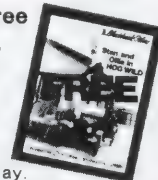
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Avast Ye Pirates!

Film Copiers Shanghai Hollywood Profits

By Dick Kleiner

Hollywood —Yo-ho-ho and a bottle of developer. The film pirates are on the loose.

It's no laughing matter to the Motion Picture Association, which represents all the leading movie producers. Film piracy probably rips the big studios off to the tune of more than \$100 million a year.

"It's hard to arrive at a definite figure," says William J. Nolan, "because we're talking about revenue that has been lost."

Nolan is one of two ex-F.B.I. agents—the other is Ewing G. Layhew—who have been hired by the MPAA to set up a Film Security Office to deal with the pirates. In the year that the F.S.O. has been in existence, it seems to be working, to some extent.

"In this past year," Nolan says, "we've had in excess of 20 convictions. In prior years, the total was zero."

Film pirates are people who somehow get hold of a print of a movie. They then make copies of them and sell them, either to private collectors or to exhibitors—usually overseas—who get films without having to pay the legitimate producers a dime.

Nolan says one of the biggest market places for pirated films is South Africa. The trade of selling illicit movies to South Africa had gotten so big, he says, that some of the smaller producers lost their South African market totally.

Tom Dunnahoo is an admitted expirate who has now gone legitimate.

"I used to be a pretty good-sized film pirate," says the red-bearded Dunnahoo.

He got into the business through a side door. He was a newsreel cameraman by trade. He would chase ambulances and fire engines to the scene of a newsworthy tragedy, film it and then peddle his footage to local TV stations for \$25 an event.

"I decided," he says, "I'd be better off printing my own stuff and selling it to more than one station. So I bought a printing machine."

"Then I met a film dealer. He asked me to make a print of a feature film for him. I did that and pretty soon I found myself making a lot of prints."

He "acquired" a mailing list and began peddling his own films, some legitimate (meaning they were old films whose copyrights had expired) and some pirated films.

"It built up in eight years," he says, "into a six figure business. I saw a need and I filled it."

He says that during his piratical days, he did not feel as though he was doing anything wrong.

"I wasn't hurting anybody," he says. "I'd only sell to collectors and they don't charge admission. Collectors just keep the film for themselves and show it to their friends."

He was doing all right until he was sued by several of the big studios.

"We settled out of court," he says. "I don't sell their copyrighted films anymore. And they don't hassle me any more."

Now his film—Thunderbird Films—is a thriving and completely legitimate operation. It sells films to collectors. And all the films he has are either in the public domain—films on which the copyrights have expired—or films he has acquired the rights to.

Dunnahoo feels that film pirates sometimes perform a useful function.

"If it weren't for the pirates," he says, "lots of good films would have been lost. They may steal them, but they preserve them."

Piracy still exists, of course. Some time before "Earthquake" was to be released, an answer print disappeared from the studio. It showed up again three days later. That's all it takes to make some illegal copies—and prints of "Earthquake" are being offered on the private market.

Some of the pirates operate in a big way. Nolan, the head of the Film Security Office, says one bold pirate is currently sending his brochures to a mailing list of 6,000 collectors.

But Dunnahoo finds he can operate legitimately with a nice profit and fewer worries than when he was a pirate.

He currently takes delight in outwitting the studios. He enjoys it when he finds—and he's done so often—that they have neglected to renew their copyrights on films and hence the movies are now in public domain.

"The studios become forgetful," he says. "And some very important pic-



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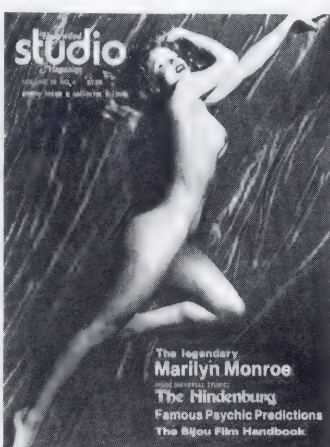
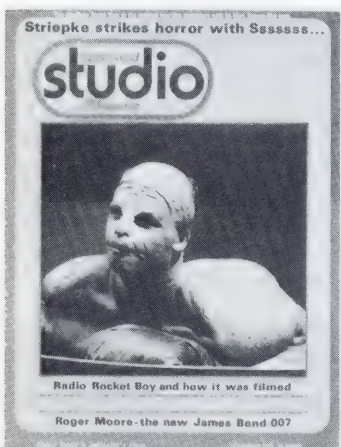
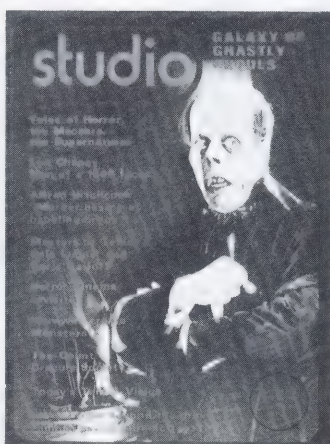
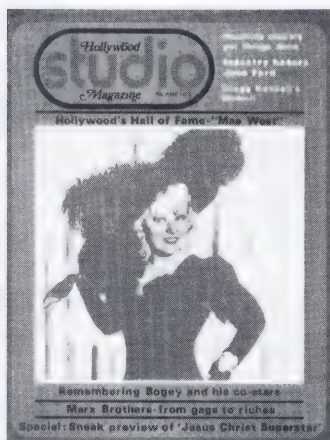
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STAR TREK BLOOPER REELS

16mm—\$47.50 ea, S8S—\$30.00

Please note that these two reels are probably the most complete of any offered, however the quality of the prints are below our standards. They both have excellent sound but the pictorial quality is at best a little "dupey" looking. They are so funny however that we have decided to release them.

Blooper #1—First season bloopers with Kirk getting drunk and grappling with his yeoman, one of the lovelies from "Tantalus" pops out of her costume, Uhura sweet talks Mr. Spock, The Mission Impossible gang appears, and the ship explodes. Also has outtakes of Don Adams with Don Rickles, Dick Van Dyke, Hogans Heroes, Johnny Carson & more. This reel is part black and white.

Blooper #2. Second Season bloopers in this reel. The crew walks into doors, Ed Reimers for "Tribbles," Kirk gets his facial makeup removed startlingly, and a villain proclaims "If they refuse to cooperate, SCREW them," after this Kirk refuses to go on! The Capt gets an arrow in the groin, Spock says he will blow his brains out, Kirk pulls Harry Muds mustache, the captain does a wild dance with an alien "cutie." For the finale the crew does a conga thru the ship.

"IN SEARCH OF ANCIENT ASTRONAUTS"—5 reels—color

Narrated by Rod Sterling. Mysteries of the past take on a new and startling light when examined with the possibility that intelligent beings from outerspace visited earth thousands of years ago when our civilization was barely born. A scientific look at old artifacts, maps, legends, mythology and folklore. Filmed on locations of early civilization ruins. One interesting and puzzling artifact is a battery cell made in 2000 BC now in the Bagdad Museum. All this in older days would have been considered heresy—but today is an interesting speculation. 16mm—\$203.50, S8S—\$138.00

FARO NELL --1929 two reels

Stars Loise Fazenda in an early talky comedy spoof on an early 1900 melodrama complete with villains, victimized heroines, heroes, shootings, murders with a last minute chase and rescue with a twist. The heroin rescues the hero! 16mm—\$48.50, S8S—\$31.50

"CALDONIA"—2 reels—early 1940's

Starring Louis Jordan and his Tympany Five. An all black musical with lots of singing and dancing: Caldonia, Honey Chile, Buzz Me Baby and others. 16mm—\$48.50, S8S—\$31.50

BETTY BOOP's Museum—one reel—1932

Betty takes a trip to the museum in a car that roller skates, filled with statues that come alive, dinosaur skeletons that are thirsty and others that are hungry and none of this phases Betty—poor dumb lass that she is! 17mm—\$27.50, S8S—\$17.50

"BETTY BOOP IN "MOTHERGOOSE LAND"—one reel

Betty reads Mother Goose as a bedtime story and the characters all come to life—naturally—what else? Humpty Dumpty, Jack & Jill, Little Boy Blue, Pied Piper and all the rest join in the fun. It was the least they could do for old Max. 16mm—\$27.50, S8S—\$17.50.

BETTY BOOP IN "S.O.S."—1932—one reel

With Bimbo and Koko. It's a hell of a storm with rain coming down in sheets, the wind howling and Betty's ship sinks. We find her on a raft with Bimbo and Koko as they are saved by a pirate ship—hell, out of the fry pan and into the fire! It all ends well with a big fish saving the day. DUMB but no dumber than any other Betty Boop cartoon I've seen. If you are into dumb—dumb cartoons this is one for the books. 16mm—\$27.50, S8S—\$17.50.

CALLOWAY-JORDON MUSICALS—split reel—early 1940's

Cab Calloway and orchestra do their rendition of Virginia, Georgia & Caroline. Louis Armstrong and Band with Nicodemus do their renditions of Shine. Our Original preprints had some fine black lines we were unable to remove but the sound is great. 16mm—\$20.00, S8S—\$12.00

"KID IN AFRICA"—one reel

Another of the Shirley Temple series done by Educational Pictures that helped launch the child star on her acting career. "Madam Cradle Bait" (Shirley) sets out to civilize the canibals in an all kid spoof on african adventure films. Shirley ends up in the stew pot. The canibals find her not too tasty so they keep adding salt! A baby Tarzan comes to the rescue complete with a he man voice and yell. 16mm—\$27.50, S8S—\$17.50

LOU COSTELLO BLOOPER REEL—1½ reels

A hilarious selection of scenes that went wrong, mostly from the Little Giant. Boy, does he get angry! 16mm only—\$42.00

"MAGICAL MYSTERY TOUR"—color

The full length Beatles Television experience in excellent color prints. Complete in 16mm only—\$225.00

"TOMORROWS CHILDREN"—1934—6 reels.

Fantastic motion picture, unheralded in its boldness, and frankness. Stark in its ability to bring you the truth about a problem that has plagued mankind for centuries—Birth Control. Unfolded before your eyes is the perfect method of correcting the problem. This film is rumored to have been black listed and kept from the truth seeking public by early manufacturers of the "pill."

For you exploitation film lovers, here is one with the theme of state controlled sterilization. For real! See women emasculated against their will. See the first major operation ever brought to the screen. See beloved Sterling Holloway as a goofy doctor amidst all this mayhem! 16mm—\$132.50, S8S—\$87.50

PARAMOUNT MAGAZINE—1920—silent—one reel

An all cartoon issue of then-popular weekly non-newsreel, featuring: Their Masters Voice—with Bobby Bumps by Earl Hurd, Feline Follies—Felix The Cat—by Pat Sullivan, Down The Mississippi—Bud & Susie—by Frank Moser; An interesting method of comparing the different techniques of three great early animators. 16mm—\$27.50, S8S—\$17.50

"THE RED DESERT—6 reels

Starring Don "Red" Barry and Jack Holt. This one will surprise even the non western buff! Two men in the desert - one pursued by the other on foot contains not an absolute word of dialogue for the first ten minutes. A lengthy flashback - it seems that the Government has been missing several shipments of gold, so Pecos John (Barry) is sent to investigate. He impersonates a card shark in a saloon owned by Jack Holt and is befriended by the local jeweler. Red starts to catch on to things but his ruse is discovered and the chase is on. To discover what is behind all this and all about the saloon girl you will just have to purchase a print! Here is a great new western release with a number of unusual twists. 16mm—\$132.50, S8S—\$87.50

"SONG OF FREEDOM"—7 reels

One of the great singers of this century, Paul Robeson stars in this filmed, tailor made feature produced in England by Hammer Films. The story of a black worker whose non chalant singing is overheard by an opera empressario. A Contract is signed and world-wide acclaim follows. A nameless tune had been haunting Paul for years and he leaves the opera world determined to find the source of the song which he believes to be part of his heritage and of a past he has never known. He sails for Africa - and danger. Underservedly neglected, "Song Of Freedom carries a message and a universal one—that of mans search for truth. It is a warm, honest, dramatic, touching and very enjoyable film and the magnificent voice of Paul Robeson can again be heard by everyone.

16mm sound—\$153.50. S8S—\$101.50

"FRONTIER SCOUT"—1938—6 reels

With George Houston, Al St. John, Beth Marion, Dave O'Brien and Matan Moreland. After the civil war, Steve Norris (Dave O'Brien) goes into the cattle brokerage business with partner Mort Bennett and when one herd fails to reach its dstination Steve calls on old buddy Wild Bill Hickock (geo. Houston) to investigate. Hickock discovers one herd with the identifying brand on Steve's own land and things start to look pretty obvious. Lots of action with relief by "Fuzzy", Wild Bill's sidekick. 16mm—\$132.50, S8S—\$101.50

BARBARA LA MARR

“The Girl who was too beautiful”

by Syd Drewett

*Author, Playwrite and Specialist in
Motion Picture and Theatrical History*



BEAUTIFUL BARBARA LA MARR, VOLUPTUOUS IDOL OF THE SILENT SCREEN, WAS ONE OF HOLLYWOOD'S MOST BELOVED AND SENSATIONAL STARS OF THE ROARING '20's. ONE OF THE LEGENDARY SEX SYMBOLS OF THAT GOLDEN AGE OF MOTION PICTURES, HER NAME WAS MAGIC TO THE MILLIONS OF MOVIEGOERS THROUGHOUT THE WORLD WHO WORSHIPPED THE EXTRAORDINARILY BEAUTIFUL AND TALENTED YOUNG WOMAN WHOSE TURBULENT PRIVATE LIFE AND BRILLIANT SCREEN CAREER ENDED FOR HER AT THE AGE OF 26. HER SUDDEN TRAGIC DEATH IN 1926 SHOCKED THE WORLD AND ROBBED THE MOTION PICTURE INDUSTRY OF ONE OF ITS MOST POPULAR AND COLOURFUL PERSONALITIES.

BARBARA LA MARR was born Rheatha Watson in 1900 in Richmond, Virginia, where she was educated. She had black hair and green eyes, was 5 ft, 4 in; and weighed 123 lbs: There had never been anyone in the movies quite like Barbara, who was glamorous, impulsive and often poorly advised, but so lovable that those who knew her could never forget her. The greatest praise a critic could find for a new screen beauty was to say, “She was something of a charm of Barbara La Marr.” During a divorce court hearing, a judge once called her “too beautiful,” and from that time on she was known as “The girl who was too beautiful” because of her oftentimes sad and turbulent private life. As a child she knew what it was to be poor, and at fifteen she was abducted.

After a sordid struggle, Barbara La Marr had stepped from hideous poverty into the riches that she was to enjoy for only a few splendid spendthrift years as one of Hollywood's greatest and highest paid stars. “Don't worry,” she laughed when her friends would remonstrate with her for her extravagances, “this is going to last forever!” Barbara La Marr entered pictures after a career as a dancer and musical comedy actress.

The year was 1921, the picture, “The Three Musketeers.” In 1920, Douglas Fairbanks with America's sweetheart Mary Pickford, Charlie Chaplin and D.W. Griffith (four of the mightiest names in the picture industry) formed United Artists Corporation, and in March of that year, Mary Pickford and Douglas Fairbanks were married. They were the king and queen of the movie colony, and “Pickfair,” their Beverly Hills home became the centre of filmland's social activities. Inspired by the success of “The Mark of Zorro,” Douglas Fairbanks starred in Alexandre Dumas' “The Three Musketeers” for United Artists. It was a sensational success, lavish in settings, costuming and casting. Douglas Fairbanks was d'Artagnan, and

another of his discoveries, also coming to pictures via the dancing route was the beautiful Marguerite De La Motte who played the role of Constance. The classic features and inherent dignity of Mary Mac Laren made her the ideal choice for the role of Queen Anne, and her acting ability won her a very secure place in pictures though she never quite attained the prominence and great fame of her sister, the exquisite Katherine MacDonald, known to moviegoers throughout the world as “The American Beauty”.

Barbara La Marr, playing the third principal female role of Milady—completing those enchanting women of Louis XIII's court, was admirably cast, and gave a dramatic performance that started her on the road to fame. The public began to take notice of the beautiful vivacious girl with the sad eyes, and her fan mail began to pour in. She was on her way up the ladder to great stardom. She made “Cinderella Of The Hills” for Fox Studios with Barbara Bedford and Carl Miller. Barbara Bedford had reached stardom in 1920 in “The Last Of The Mohicans” and was now part of the Fox Studios star roster which included: apart from Barbara La Marr, Betty Blythe, John Gilbert, Pearl White, William Farnum, Buck Jones, Tom Mix, Fritz Leiber, Eileen Percy, George Walsh, Betty Ross Clarke, Colleen Moore, Estelle Taylor, Helen Ferguson, Wilfred Lytell, Pauline Stark, Holmes Herbert, Edna Murphy, Harry C. Myers, Mary Carr, Maurice (Lefty) Flynn, Tom Douglas, Tyrone Power, Elinor Fair, Kathryn McGuire, Clyde Cook, Johnnie Walker, and the charming young newcomer Jean Arthur. Barbara LaMarr was now traveling in excellent company and became firm friends with her fellow stars on the Fox lot. Her next picture was “Captain Applejack” with Matt Moore, her great chance, however, was to come the following year of 1922.

In the Hollywood hills, high above Franklin Avenue and Hollywood Boulevard are to be found some of Hollywood's many tragic mansions, those fine dwellings that stand as monuments of shattered careers. They are known as the heartbreak houses of heartbreak town, and many of them are said to be haunted. These mansions which harbor poignant memories have outlived the fame and lives of those stars who passed through their spacious rooms, who lived, loved and laughed and who have gone forever from the scene. Today these same residences do not appear as places of tragedy, for if one were to walk by unknowing, one would see them back in well landscaped gardens and lawns, their outer walls gleaming in the bright California sunshine, their tiled roofs a blaze of colour. But these same walls could relate stories of romances ended, brilliant careers shattered, and of death.

There is a strange little road that wanders through these hills along which are many picturesque dwellings. Among them is a house with sienna stucco walls partly nestling in the shade of giant eucalyptus trees. To get to it one descends flagstone steps leading from the road to the upper floor of this unearthly beautiful and eerily different kind of residence. Barbara La Marr built it and lived in it during the last tragic months of her life.



THE GORGEOUS BARBARA LA MARR

Beautiful Barbara La Marr starring in First National's magnificent production "The Eternal City," filmed in Rome and directed by the famed French director George Fitzmaurice. Bert Lytell is her leading man, and Lionel Barrymore and Richard Bennett give her excellent support. Miss La Marr's dramatic performance in this lavish production is guaranteed to please her legion of fans.

The Unforgettable Years

For the public in general and for several players, 1920, 1921 and 1922 were some of the most important years in the history of the movies, ones in which newcomers and already established stars skyrocketed to the dazzling heights of success—their names to be indelibly imprinted in the hall of fame—Jackie Coogan zoomed to the heights, establishing himself as one of the 'giants' of the screen when he appeared with Charlie Chaplin in "The Kid" in 1920. That same year, Pauline Frederick, the great dramatic star of stage and screen was being acclaimed for her brilliant work in "Madame X," the outstanding picture of her distinguished career. Betty Compson had skyrocketed to the top in "The Miracle Man" as had Lon Chaney and Thomas Meighan. Betty Blythe was a favorite star for five years before she became a sensation in 1921-22 in the mighty Fox spectacle "The Queen of Sheba," one of the greatest classics of all time. Her tremendous personal success in the picture made her a 'giant' star of the industry. In 1921, two already popular stars, Alice Terry and Rudolph Valentino made history in their meteoric rise to giant stardom in Metro's epoch production "The Four Horsemen of The Apocalypse" directed by Alice Terry's husband Rex Ingram, a genius, whose place in the motion picture industry was no less



Barbara La Marr had just completed her starring role in the Metro production "Quincy Adams Sawyer," Barbara La Marr and her co-stars Blanche Sweet, Lon Chaney, John Bowers, Louise Fazenda and Elmo Lincoln. Nest star for Samuel Goldwyn in "Souls For Sale" with Richard Dix, Eleanor Boardman, Frank Mayo, Mae Busch and Lew Cody. The director, Ernst Lubitsch.

great than that of D.W. Griffith or Cecil B. De Mille. Following this sensational success, Rudolph Valentino signed with Paramount and made "The Sheik" with Agnes Ayres, which again made history, for them both. Wallace Reid, the beloved idol of the screen was at the peak of his success at Paramount with Bebe Daniels, Wanda Hawley and May MacAvoy. The incomparable Alla Nazimova was adding fresh laurels to her already outstanding career in Metro's "Camille" with Rudolph Valentino as Armand, and the one and only Mary Pickford continued to charm the world with some of her greatest successes—"Little Lord Fauntleroy," "The Love Light" and the re-make of one of her most delightful classics "Tess Of The Storm Country." Douglas Fairbanks was also basking in the success of his spectacular productions—"The Three Musketeers," and "Robin Hood" with Enid Bennett. Those lovable artists, Lillian and Dorothy Gish gave to the world still another classic—D.W. Griffith's "Orphans Of The Storm," and Beatrice Joy had a phenomenal success in Paramount's "Manslaughter," as had Norma Talmadge with such fine productions as "The Eternal Flame" and "Smilin' Through." Constance Talmadge also had scored with "East Is West" etc: The ever popular Gloria Swanson was reigning queen at Paramount, and Pola Negri was headed for great stardom at the same studio. Marion



First National Studios production "The Girl From Montmartre" starring Barbara La Marr with Lewis Stone and Robert Ellis was the last motion picture for the beautiful and glamorous star who died of tuberculosis before the shooting of the film was completed. One of Hollywood's greatest stars, she is pictured in this scene with her co-star Lewis Stone.



During Barbara's short and sensational screen career, she starred in an imposing list of screen classics—"The Three Musketeers," "The Prisoner of Zenda," "Trifling Women," "The Eternal City," "Thy Name is Woman," "The Shooting of Dan McGrew" etc: Lewis Stone is pictured with her in this scene from "The Girl From Montmartre."



Scene from "The Girl From Montmartre" her long list of box-office successes include "The Three Musketeers," "Cinderella Of The Hills," "The Brass Bottle," "The Prisoner Of Zenda," "Souls For Sale," "Strangers Of The Night," "Quincy Adams Sawyer," "Captain Apple-jac," "Trifling Women," "Thy Name is Woman," "The Eternal City," "The Shooting Of Dan McGrew," "The White Moth," "The Heart Of A Siren" and "Sandra." In 1926 also saw the death of another great screen idol, Rudolph Valentino.

Davies shown in the delightful costume picture "When Knight-hood Was In Flower," enhancing still further her tremendous popularity.

Yes, Those were the great years

Clara Kimball Young was still a great name to conjure with, and Mae Murray, Viola Dana and Shirley Mason, Monte Blue, Marie Prevost and Kenneth Harlan, Richard Dix, Lois Wilson, Jane and Eva Novak, Will Rogers and Irene Rich, Tom, Owen and Matt Moore, Richard Barthelmess, Norman Kerry, Seena Owen, Colleen Moore, Sessue Hayakawa and Tsuru Aoki, Ben Lyon, Ralph Graves, Nita Naldi, Lila Lee and James Kirk-

wood, Milton Sills and Doris Kenyon, Virginia Valli, Florence Vidor, Lloyd Hughes, Elsie Ferguson, Alice Brady, Mae Marsh, Billie Burke, Mae Allison, John and Lionel Barrymore, Mary Astor, Jack Holt, Ricardo Cortez, Rod La Rocque, Reginald Denny and Laura La Plante, Cullen Landis, Marguerite Clark, Edna Purviance, Mabel Normand, Ruth Roland, Conrad Nagel, Madge Kennedy, John Bowers, Mae Busch, Mary Miles Minter, Ethel Clayton, Corinne Griffith, Patsy Ruth Miller, Carmel Myers, Conway Tearle, Bessie Love, Eugene O'Brien, Helene Chadwick, Sylvia Breamer, Alma Rubens, Charles Ray, Jack Pickford, Antonio Moreno, Wallace and Noah Beery, Lew Cody, Dorothy Dalton, Priscilla Dean, Elaine Hammerstein, Anna Q. Nilsson, Anita Stewart, Blanche Sweet, Alice Joyce, Warren Kerrigan, Madge Bellamy, Frank Mayo, Bryant Washburn, Mahlon Hamilton, Edmund Lowe, Claire Windsor, Huntley Gordon, Rockcliffe Fellows, Alice Lake and Harrison Ford were but a few of the screen idols—the gods and goddesses of Hollywood during those particular years, whose revered names brought hundreds of millions of dollars annually into the boxoffices of movie theatres around the globe.

Barbara La Marr's entrance into the movie world of make believe came at a time when the very name of Hollywood was magic to moviegoers everywhere. Her sudden great fame came to her when she was in her early twenties. Metro had signed her, and Rex Ingram's next production for the studio, following the success of "The Four Horsemen Of The Apocalypse," was the magnificent classic "The Prisoner Of Zenda" starring Alice Terry, Lewis Stone, Barbara La Marr and Ramon Novarro. Alice Terry and Lewis Stone were already the established greats, but this production was the one that skyrocketed Ramon Novarro and Barbara La Marr to the highest pinnacle of stardom. Now in great demand, she began to make picture after picture, each one a highly successful and outstanding production. Her next for Metro was "Quincy Adams Sawyer" with Blanche Sweet, Lon Chaney, John Bowers, Louise Fazenda and Elmo Lincoln. This was followed by Metro's "Strangers Of The Night" with Matt Moore. She then signed with Samuel Goldwyn to make "Souls For Sale"

with Richard Dix, Eleanor Boardman, Frank Mayo, Mae Busch and Lew Cody. The director was the fabulous Ernst Lubitsch.

She made two more outstanding productions in 1923, two of the most beautiful and successful of her entire career—Metro's "Trifling Women" with Lewis Stone, and First National's super, "The Eternal City," filmed in Rome and directed by the famed French director George Fitzmaurice. Bert Lytell was her leading man and Lionel Barrymore and Richard Bennett gave her excellent support. Barbara La Marr worked hard and she played hard. She was now living lavishly, enjoying to the fullest the luxuries that money can buy—beautiful mansions, cars, clothes, furs and jewels, servants, a personal maid and secretaries etc: She surrounded herself with a pleasure-loving crowd, searching for the true happiness that always seemed to elude her. Her name had now become a household word to the millions who flocked to the palatial cinemas to see her beautiful image on the screen, and every fan magazine and newspaper carried her pictures and the story of her life—or just what the studio publicity departments wished the public to know about it. Her abduction at fifteen, and the sordid, tragic details were underplayed for fear this might damage her screen image. Her salary had jumped to a very high figure. She made big money and she spent it. She fell in and out of love—her marriages and divorces were many, and the press played them up.

A Legend in her own Time

Barbara La Marr had become a legend in her time. Herb Howe wrote the following in the June edition of 'Photoplay' magazine in 1924, "Barbara La Marr has been having trouble over her matrimonial status. It seems that no one, not even Barbara, knows exactly how many husbands she's had. At this writing a recount is on. It's unfair to blame Barbara for not keeping count of them. She's an artist, not a mathematician." It was believed that she had married five times—but some records supposedly showed six. Whatever the actual count, it was said that her last marriage to Jack Dougherty was the one that would last, and while they were honeymooning in Italy they adopted a forlorn little waif, Rosa Siccardi. In 1925 she also adopted a baby boy named Marvin.

In 1924 Barbara returned to Metro to co-star with Ramon Novarro in "Thy Name Is Woman," one of the finest pictures of the year. This same year the huge Culver City studio had become Metro-Goldwyn, and Barbara was making her last picture under that banner) "The Shooting of Dan McGrew" in which she starred with Lew Cody and Percy Marmont. It was another box-office hit for her, but in spite of this she signed a long term contract with First National Studio and starred in "The White Moth" with Conway Tearle and Ben Lyon, marking up still another success. In 1925 she went before the cameras to star in "The Heart Of A Siren" with Clifton Webb, and later in the year she made "Sandra" with Bert Lytell. Success after success, and it now seemed that her bad luck was behind her. Her place as a great siren of the love screen was secure. She was carefree and happy, loved by those who knew her, and respected by those with whom she worked.

Cal York wrote of this in a 1924 'Photoplay' column; "Now this isn't a press agent yarn but the truth. Barbara La Marr is today considered the gamest girl in the Hollywood colony and is the most popular—at least with the producers—for instead of trying to gouge one for all she could, Barbara actually sacrificed herself to save a producer money. Again we say it is unheard of, but true. It happened during the filming of one of the biggest scenes in "The White Moth." There were almost a thousand extra people on the set and they were doing a theatre scene in which Miss La Marr makes her appearance as a professional dancer. During her dance Miss La Marr suddenly turned pale and sank to the floor. But she was up again before anyone could reach her. The scene was retaken and work went on. When the final scene in the theatre set was over, Miss La Marr fainted. A doctor was called and an examination showed that Barbara was suffering from a seriously sprained knee. It was almost twice its normal size. Then she admitted that it happened when she slipped earlier in the day, but that she hadn't told anyone because she wanted to finish the day's



Barbara La Marr's last photograph, taken on her death bed just shortly before she died at the home of her friend Zasu Pitts in the foot-hills of Altadena in January of 1926. The voluptuous glamour star collapsed on the set of her last picture "The Girl From Montmartre" and died before it was completed. She was 26.



Barbara La Marr was known as 'The girl who was too beautiful' because of her oftentimes sad and turbulent private life. Lewis Stone appears with her in this scene.

work so that the thousand extras wouldn't have to be called again. This meant a saving of several thousands of dollars to the producer. As a result of working for more than three hours on the sprained knee, Miss La Marr was on crutches for two weeks.

Barbara had the name in the profession of being a 'good trouper', something she shared in common with her friend and rival siren of the screen, Betty Blythe. Rumor had it that Barbara La Marr's marriage was on the rocks, and Hollywood was saying that she and the love of her life had separated. She was between productions and went on a wild 'hiatus' spree, enjoying life to the fullest. She began to put on weight and her studio was frantic. She must lose that weight—and quickly! Her next starring vehicle "The Girl From Montmartre" was due to go into production at any time. Her co-star would again be Lewis Stone, and Robert Ellis was to play a leading role. She went on a crash diet not knowing that the sugar-coated pills prescribed by her doctors were tape worms. During the following weeks of filming in her taxing role of a dancer, her rapid loss of weight and strength was cause for great alarm. Just before her role was completed she collapsed on the set and it was discovered that she was suffering from galloping tuberculosis. A few days later she died at the Altadena foot-hills home of her friend Zasu Pitts, (Mrs. Tom Gallery) who adopted Barbara's baby boy Marvin. Barbara La Marr was 26. Her sudden tragic death in January of 1926 shocked the world and robbed the motion picture industry of one of its most popular and colourful personalities. "The Girl From Montmartre" was released two months later. Misfortune had followed 'The girl who was too beautiful' to the end of her short life. △

Passing Parade

By: Kirk Crivello



The critics liked John Shelton and Lana Turner's performance as the newlyweds in MGM's *WE WHO ARE YOUNG*, but L.B. Mayer sold his contract to 20th-Fox following marriage to 18-year-old Kathryn Grayson, Mayer's new discovery. Later films were very low budget fare.

John Shelton was one of the screen's comets, his light dazzled briefly, then fizzled out. He is perhaps only remembered today as Kathryn Grayson's first husband and a one-time Lana Turner leading man.

Edward Price was born in Los Angeles on May 18th, the son of E. E. and Madge Sheppard Price. His father was a Beverly Hills attorney, and his mother, a singer-actress under David Belasco. After graduation from Venice High School, he entered USC.

While hitching through the Sierra Nevada mountains one summer, he was given a ride by drama coach Moroni Olsen, who operated his own stock company in Ogden, Utah; he then appeared with stock companies in Dallas, New Orleans and the Woodcliff Players in New Jersey. As one of "The Three Chords," he toured the Fanchon and Marco circuit. He became a member of RKO's dramatic school supervised by Ginger Rogers' mother, Lela Rogers. RKO chief Pandro Berman set John for the young lead in the arty *WINTERSET*. But Berman flew East and returned with *Winterset*'s young Broadway star Burgess Meredith. At Warner Bros., on the set of *KID GALAHAD*, he met and married briefly Sally Sage, Bette Davis' long time stand-in.

Through the influential Mrs Rogers, he obtained an MGM contract, starting with dramatic school. MGM kept him busy: As Lew Ayres new assistant able to help find a new medical clinic in *DR. KILDARE GOES HOME*; two comedies with Ann Rutherford, *THE GHOST COMES*

HOME and *KEEPING COMPANY*, the latter about the trials and tribulations of newlyweds was a purposed series. Robert Sterling replaced Shelton in the sequel, *THIS TIME FOR KEEPS*.

Shelton was properly sincere opposite Lana Turner in *WE WHO ARE YOUNG*, a simple story of little people in a big city, getting married, getting into debt and nearly splitting. The late Dalton Trumbo's screenplay had overtones of King Vidor's *THE CROWD*. In Busby Berkeley's *BLONDE INSPIRATION*, Shelton was a writer who falls into the clutches of crooks—pretty Virginia Grey was the inspiration.

Following a short engagement to Lupe Velez, he eloped with Louis B.

Mayer's new discovery, Kathryn Grayson in 1940. Soon afterwards, Mayer sold his contract to 20th-Century-Fox along with Ann Rutherford and Mary Howard. Completing Laurel and Hardy's *A-HAUNTING WE WILL GO*, Shelton went into the service. After the war, his marriage to Grayson over in 1946, his first assignment was Abbot and Costello's *THE TIME OF THEIR LIVES*, one of the teams best.

His remaining films like *THE BIG FIX*, *WINNER TAKE CALL*, *ROAD TO THE BIG HOUSE* and *LITTLE MISS BROADWAY* were unimportant programmers.

On May 16, 1972 two days before his 56th birthday, he died of natural causes. Δ

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"QUEEN OF THE DOG SLEDS"



"Queen of the Dog Sleds" famed silent star Nell Shipman with one of her pets at Priest Lake, Idaho.

By Moody Powell Cook

Nell Shipman, silent screen movie actress, writer, director and producer built Lionhead lodge on the south side of Mosquito Bay, Priest Lake during the winter months of 1922-23. For the following two years the Lodge served as her home and office and headquarters and base for shooting scenes for silent motion pictures. The area also had pens to take care of her wild animals, her dog teams and horses. The zoo included seven bear, four timber wolves, two elk, six deer, two golden eagles, many skunks, badgers, porcupine, beaver, red and grey foxes, several coyotes, lynx, bob cats and one cougar.

Nell's two dog teams of Alaskan huskies and malamutes included Lady and Tex who were "Dog Stars." The total animals on location numbered nearly 200. The dog teams were used in the winter to bring mail and supplies from Coolin; a two day trip if the lake was frozen all the way; three or four days by shore trail if not, and much harder on dogs and drivers.

Kevin Brownlow writing in "Parades Gone By" used Nell Shipman's Priest Lake venture as an example of "the most incredibly rigorous conditions endured by many early pioneer film makers—for the sake of the pic-

ture." (The Atlantic Monthly of May, June and July 1925 serialized the hardships of making movies in the rugged Kaniksu Forest.) Nell's son Barry at age 12 spent two years on location with his mother, wrote in 1976, "We are a nation built by pioneers and the long-ago movie-making effort that established the movie industry had its pioneers too. My mother could well be included in that group. A brief description of how it was *then* might put a perspective on the long-ago, outdoor movie making effort. Nell and company transported all materials and supplies by boat and dogsled, built their own cabins and other shelters, chopped their own wood, poached their own fish and game, read by lamp light and taxied out by dog team during the winter months. Today, I understand there is a road all the way up the eastern side of the lake. Cabins and vacation cottages abound, public parks are in use, and for all I know there may be power, lights and television."

"Tom Fulbright's article in the fall 1969 issue of the *Classic Film Collector* Called her Queen of the Dog Sleds. He added: "Nell Shipman is as young as the dawn of a new day. She is as contemporary as tomorrow. She is the person we old fans associate with dog sleds, snow shoes, parkas and canoes

rushing towards a rushing waterfall. She is the beautiful girl who is so well able to take care of herself, and most times the hero also."

Lloyd Peters, Sr., author of "Lionhead Lodge" in which he called Priest Lake the "Showland of the Northwest" was equally enthusiastic about Nell as a person. "Nell was the best natured person I ever met. She was a good sport about everything. People could not help loving her.

"... a gracious lady who was never given to anger and took things as they came with a firm determination to win.

"I still see Nell as the beautiful princess she played in her film, "The Love Tree." This picture later became a children's book "Kerly Kew and the Tree Princess," Dial Press, 1930.

Many of the on location scenes for Nell's most famous and last feature film, "Grubstake," were shot on Lion Creek and Lookout Mountain. Several of her two reel subjects including "Light on Lookout," "Trail of the Northwind," and "White Water" got wide distribution in the U.S. and England and have become collectors items. Many wild animal shorts were also filmed along Lion Creek.

Nell began her career at age 14 with a touring company production of "At Yale." In 1907 she played the piano,



Nell with her famous dog sled and company.

danced and sang in Jesse Lasky's production of "The Pianophiends." In 1909 she was Charles A. Taylors leading woman in his stock company that toured Alaska, British Columbia, Washington, Idaho and Utah.

Nell married Ernest Shipman in 1911, a Shakespearean producer and theatrical manager who with his brothers Joe and Fred produced movies shown in Australia, France, the Orient, Canada and the U.S. Nell never really worked at returning to motion pictures following the Priest Lake venture, but turned to writing books, plays, screenplays, lyrics for songs and musicals and her autobiography "The silent screen and My Talking Heart."

"Nell's production companies were among the first—if not the first—to go on extensive location trips. In 1919 she coproduced and starred in James Oliver Curwood's "Back to God's Country," which was made at Slave Lake, near the Arctic Circle, during the winter months," wrote M. Walker in the Feb. 6, 1970 issue of the Beverly Hills Courier. "She was a real trail blazer . . . she had great enthusiasm for living . . . Nell's life would make a wonderful movie . . . We will all miss her very much.

In a tribute to Nell, Jim Parsons, Editor of the Sandpoint Daily Bee stated, "A beautiful woman with a real feeling for the outdoors and its wildlife. The ruggedist, genuinely outdoorist movie star of the 1920's"

Son Barry wrote, "To get below the surface and under the skin of Nell, as it were, these are her words—part of a Thanksgiving sentiment:

I am thankful for what has been bestowed upon me through association with the Lively Arts, even if in small portions. To work on the fringe of the magic world of make-believe is reason for sincere Thanksgiving . . .

I thank the God of All Things for the animals whose lives He let me share, for the Wilderness I have known under the rule of the reigning goddess, Nature. She has been cruel and kind but always fair.

Idaho State Park honors Silent Film Star

Nell Shipman - 1892-1970



Nell with her company at Priest Lake. Her son Barry is kneeling in front.

By Thomas Fulbright

Hollywood pays tribute to its stars by placing their footprints in cement and their names on sidewalks. The State of Idaho will pay tribute to silent movie star, Nell Shipman, by placing her name on a piece of beautiful scenic wilderness at the Northern tip of Priest Lake where she once filmed many of her movies.

The dedication ceremonies for LIONHEAD PARK and NELL SHIPMAN POINT are scheduled for early Fall, 1977, and if only half of the very active, and rapidly growing "cult" made up of her fans show up, the dedication will turn into an exciting public affair.

Since Nell Shipman's death in 1971, this "cult" has been growing all over the country; In Hollywood, where a constant search goes on for her early movies, books, manuscripts, photographs and publicity stories; In Canada, where she has been named the First Lady of Canadian Cinema, where the Canadian Film Institute has collected and enshrined an impressive amount of Nell Shipman memorabilia—including prints of the famous and never to be forgotten "BACK TO GOD'S COUNTRY"; and in England where collectors have obtained some of the rarest prints of her early movies and where author Kevin Brownlow, writing in "Parades Gone By" used Nell Shipman's Priest Lake venture as an example of "the most incredibly rigorous conditions endured by many early pioneer film makers—for the sake of the picture."

Another collector's item in great demand by the growing number of "cult" members, is a book written by one of her earliest fans and who

worked for her in those long days before "Nostalgia" was even thought of.

"Lionhead Lodge" by Lloyd Peters Sr. is a book crammed with photos, firsthand accounts of wilderness movie-making, and many, many tributes to a "Great and Beautiful Lady."

Lloyd Peters is a charter member of the "cult" although during those early years wherever Nell went, whether it be on personal appearance tours, premiere screenings, benefit appearances, or simply location scouting or shooting, Nell left behind an aura of unforgettable warmth and friendliness that was to endure and grow over the next fifty years to become the tremendous following of loving and loyal fans that exists today.

In 1974 Canada held a NELL SHIPMAN FESTIVAL. This was of course the Canadian Film Institute and the curator of that Institute, Peter Morris, paying tribute to the many who had made films in Canada, paid special tribute to Canada's First Lady of Cinema.

I am of course part of the "cult" and helped the festival by lending them many of my wonderful photographs and stills of the lovely Nell for whom I had a special pet name, "Nugget." Her writer-director son, Barry, signs his name in correspondence with me, "Son of Nugget"—so this probably makes his actress daughter, who also carries on the Shipman name in films and television, "Granddaughter of Nugget." I refer, of course, to Nina Shipman.

As a result of all this, the State of Idaho is dedicating its new park and NELL SHIPMAN POINT in memory and tribute to the Great Lady. Δ

On the scene...



With Lee Graham

TINSELTOWN WELCOMES 1977

For 13 years, the "in" place to be on New Year's Eve has been the Harold Robbins' party. This year was no exception. Harold and Grace cut the guest list in half—from 600 to 300—and had twice as much fun. They turned Gatsby's into a cabaret with rock groups, dancing, astrological beauties, fortune tellers, psychedelic lights—and would be crashers.

When a guest asked Harold why, with enough money to live in luxury the rest of his life, he continues to write, Robbins answered, "I've always looked for an easy way to do it and this is a cinch. I just sit and write." Being a good host comes as easy to Harold as writing. The Robbins' parties are the best in Tinseltown.



With astrological beauties representing '77, Grace and Harold count down to the new year.



The Robbins welcome Barbara Eden and fiance, Chicago publisher Chuck Fegert.



Linda and Vince Edwards take a whirl on the dance floor.



Lisa Miller and George Burns doing the latest dance steps.



Susan Blakely, star of Universal picture's version of Robbins' "The Lonely Lady" with constant companion Steve Jaffe.



Eva Gabor gets a new year's hug from Red Buttons.



Suzanne Pleshette and husband, Tom Gallagher



Cynthia Hayward and Glenn Ford find a quiet corner. *PHOTOS BY YANI BEGAKIS*

STUDIO NEWS/*Cont.*

Adventures of Winnie the Pooh,"



Disney 1977 Film releases: Barbara Harris in "Freaky Friday," Bernard and Bianca, heroic mice of "The Rescuers," Don Knotts and Dean Jones in "Herbie goes to Monte Carlo," and Mickey Rooney, Sean Marshall and Helen Reddy in "Pete's Dragon."

FILM FESTIVALS/*Cont.*

experimental categories. Filmex, P.O. Box 1739.

7th ANNUAL FILM FESTIVAL on the exceptional individual—March 11, 1977 sponsored by USC groups on March 11, 1977 in USC's Hancock Auditorium. Films on outstanding professional, independent & commercial films & videotapes portraying handicapped children & adults. 7th Annual Film Festival, Mr. Neil Goldstein, Children's Hospital of L.A., Box 54700, Terminal Annex, Los Angeles, CA 90054.

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FOR COLLECTORS IN
WLA JAPANESE AREA

WEST LOS ANGELES, CA—Bone-breakers and bones themselves, dinosaur footprints, mummified birds, fish fossils embedded in the limestone that trapped them during the Eocene Period, are just some of the oddities to be found at Judy Owyang's Fossils Etc., on Sawtelle Boulevard in West Los Angeles. Judy, in her spare time is on the HSM staff.

According to Judy Owyang, herself a fifth generation Chinese from the Sacramento Valley and an art history graduate from USC, "Calligraphy on fossils and dried bones is an essential source of recorded history among Orientals, especially the Chinese, who during the Shang-Yin Period (about 2000 B.C.) perhaps unwittingly turned fossils, stones and dried bones into works of art through the simple expediency of inscribing significant happenings, or just poetry, on their surfaces.

New and old—and even weird—the moderately-priced treasures in Judy Owyang's Fossils Etc., 1914 Sawtelle Blvd., are well worth looking into.

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Scene
JACK ONG

COUSIN COUSINE—The most delightful French sociocomedy since "Cesar and Rosalie," the underrated jewel that starred Yves Montand and Romy Schneider, "Cousin Cousine" is enjoying the attention it deserves. Its star, Marie-Christine Barrault, is most sympathetic as the woman who, after years of watching hubby play around, decides to yield to the amorous attentions of the husband of the most current other woman. The fact that the new twosome are cousins who refuse to hide anything from their families makes it all seem rather fun and perfectly fair.

THE LAST TYCOON—Robert DeNiro in the first role that weighs like an anchor on his line of excellent portrayals. Blame it on Harold Pinter, the noted English playwright who doesn't have the necessary feeling for F. Scott Fitzgerald or Hollywood which would be required to create a successful screenplay. But in fairness, any attempt to move a Fitzgerald novel from page to screen is usually doomed at the outset.

ALL THIS AND WORLD WAR II—Whenever did whomever think it was a tasteful (or even tasty) idea to compile WWII news clips, movie scenes and propaganda, then back it all up with mediocre versions of Beatles songs? (Helen Reddy on a rock soundtrack?) And they thought the ATOMIC was a bomb!

TWO-MINUTE WARNING—Try as they did, the creative talents just never managed to generate much excitement outside of the football game that serves as backdrop for this backward film. If you have to root for either the sniper with a high-powered rifle or any of the insipid characters who come into range (and there's quite a selection), it'll be a toss-up.

* * * *

CARRIE—Brian DePalma, who unashamedly imitates the style of Hitchcock under guise of homage, is at least improving. Except for one dizzying scene that would be best viewed on Dramamine, "Carrie" is an excellent thriller to watch. Sissy Spacek is marvelous as a school scapegoat who gets back at everyone when she discovers her powers of telekinesis; Piper Laurie is super as Carrie's monster mother, for whom the word oppressed must have been coined.

* * *

NAME DROPPING—Is bad news better than no news? Barbra Strei-

Southern California MPC Packs Wallop in Film Industry

By Glo Davis

Worthwhile family films and adult pictures of special merit are honored monthly by the Southern California Motion Picture Council.

In its 40th year, the Council steadfastly continues to provide unbiased information to the public in building audiences for better motion pictures and television productions.

Some of the award luncheons provide a great deal of inspiration to the guests and members as the last one when Dean Jones, accepting the Honor Award for "The Shaggy

D.A., announced how the course of his life had changed for the better when, "My wife and I became Christians two and a half years ago." He went on to say, "The Council does not know the influence it has in the industry!"

Julie Harris received the Honor Award for the film "Corrie" and spoke of people recognizing a new sense of God for their purpose.

The monthly Council bulletin is used as a guideline by P.T.A., churches and organizations of all types. △



Singer-songwriter Sean Morton Downey provided the entertainment at the luncheon. Sean is the son of Morton Downey and Barbara Bennett and the nephew of Constance and Joan Bennett.



Martin Green (left) exec. producer of "Wings of an Eagle" shows off his Golden Halo Award with silent film star Henry Wilcoxon who starred as the first Caesar in the Cecil B. De Mille epic Julius Caesar.

Photographs by Allan Studley

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"And the Winner Is . . .", a prime-time ABC-TV special featuring scenes from every film to win the Best Picture Academy Award, will be telecast on Feb. 13. Included in the program will be scenes from 48 films, dating back to the Best Picture winner for 1927/28, "Wings," up to last year's honored motion picture, "One Flew Over the Cuckoo's Nest."

Scenes from many of Hollywood's most noted efforts will be included, from such films as, "All Quiet on the Western Front," "It Happened One Night," "Mutiny on the Bounty," "Gone With the Wind," "Casablanca," "On the Waterfront," "Bridge on the River Kwai," "My Fair Lady," "The Sound of Music" and "The French Connection."

Howard W. Koch, one of Hollywood's top producers with Paramount Pictures, will produce and direct "And the Winner Is . . ." A number of celebrity hosts will be utilized throughout "And the Winner Is . . ." to comment on the films and the period in which they were made. △



Dean Jones is very proud to accept the Golden Halo Award for the Walt Disney Film "The Shaggy D.A.," from Mrs. Marian Swanson, president of the Council.



Mrs. Mary Nicklin, preview chairman (Left) just after giving a Golden Halo Award to Mark Mathews who accepted it for Golden Films president, Don Reynolds for the film "The Amazing Dobermans" and president of the Southern California Motion Picture Council, Mrs. Marian Swanson (right).



Mrs. Mary Nicklin gives the Golden Halo Award to Julie Harris for the film "Corrie" and Julie accepts with a spontaneous inspirational reply.

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SCENE/Continued

sand's camp followers say she thinks so. Ms. Streisand apparently shrugs off the bad (and extensive—press generated by Kris Kristofferson in Esquire Magazine and Frank Pierson in New West ...

...But how's this for a real trooper? Katharine Hepburn the indefatigable, who broke an ankle and had to cancel two sold-out performances of "A Matter of Gravity" at Los Angeles' Ahmanson Theatre, completed the run in a wheel chair and got better second notices at that!△

New State Film Office Aids Filmmakers

The State of Calif. has set up a new office to assist film makers in giving them permit information and clearances for shooting on state government land, statewide location information and cutting through the red-tape maze.

The agency is called the Motion Picture Development Council, headed by Liz Brady, and is located at 107 S. Broadway, Suite 7139, L.A. 90012. Phone: (213) 620-5170.

AVAST YE PIRATES/Continued

tures have slipped into P.D. Two Capra Pictures—"Meet John Doe" and "It's a Wonderful Life"—weren't renewed. I have the original 'A Star Is Born,' Errol Flynn's 'Santa Fe Trail,' 'They Made Me A Criminal' with John Garfield, and the first major MGM musical, 'Til the Clouds Roll By.' "

Not long ago, he began listing a Shirley Temple film, "The Little Princess," in his catalogue. Twentieth Century-Fox screamed piracy. They said it was still under copyright.

"I proved to them it was P.D.," he says. "They were very upset—they'd just forgotten to renew the copyright. It had slipped by them, but it hadn't slipped by me."

Some of the studios are now attempting to bypass the pirates by selling their own films directly to collectors—but in Super 8mm, not in exhibition 16mm size. That way, they feel their films will not wind up in some African theater, or on some small TV station.

It's still a big problem for the movie industry. When the MPAA set up its Film Security Office, Jack Valenti, the Association president, said, "The illegal printing of prints in this country and around the world is a cancer in the heart of the film industry, and we aim to cut the cancer out."

The treatment seems to be working—but there's still a long way to go. △

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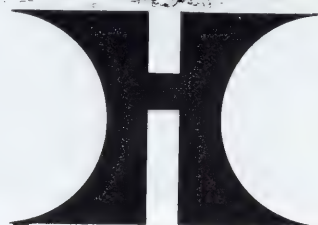
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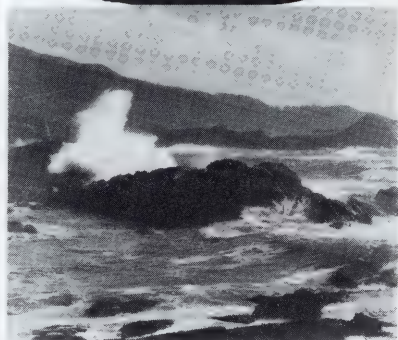
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Audie Leon Murphy Memorial Fan Club, Lillian Bailey, Pres., 10522 Excelsior Dr., La Mirada, Calif. 90638. New book available. Will trade material. (2-3-4-'77)

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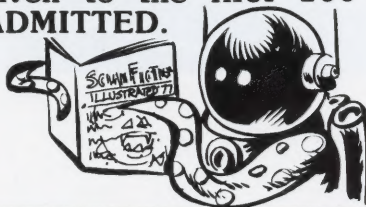
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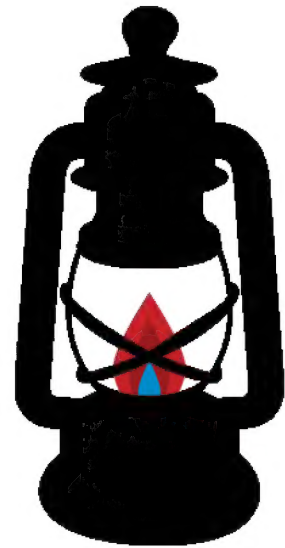


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**Digitization and post-production completed in the University of Wisconsin-Madison's Department of Communication Arts, with funding from the Columbia University Libraries.**

**Thank you to the Benner Family, Luci Marzola, and Charlie Keil for their support in sharing this magazine online.**

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